IN FOCUS
National Geographic Greatest Portraits

Resource Guide

January 20, 2008 to March 16, 2008
William D. Cannon Art Gallery

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Image on Front and Inside Cover*, Portrait of Ashley Riggs* by Robb Kendrick, 2003.
Photo courtesy of Robb Kendrick and National Geographic.

Steps of the Three-Part-Art Program

1. **Resource Guide**: Classroom teacher introduces the preliminary lessons in class provided in the *In Focus: National Geographic Greatest Portraits* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)

2. **Gallery Visit**: At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.

3. **Hands-on Art Project**: An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program:

- Students will learn about art galleries and museums and what they can offer.

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.

- Students will make art outside of the classroom.

- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.

- Students will go to other galleries and museums and use their new art-related vocabulary.

How to Use This Resource Guide

This resource guide is provided as a preparation tool to investigate photography and portraits. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

To get started:

• Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.

• Remind students that art is a form of communication and that museum and gallery exhibitions are not "the truth" but interpretations of the world.

• Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.

• Encourage looking! Encourage students to increase their powers of observation and to learn by seeing.
Challenge students to look closely and to be specific in their descriptions and interpretation of the artworks.

• Looking and considering take time. Wait a few seconds for students' responses.

• Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

• Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity—each lesson will reinforce what the students learned by looking at the artworks.

Making The Most Of Your Gallery Visit

Visiting the Cannon Art Gallery is "Part Two" of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students' classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAMETAGS ARE GREATLY APPRECIATED

School Visits to the Cannon Art Gallery:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be notified within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address 3rd and 4th graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let the gallery know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher's responsibility to arrive promptly at the scheduled time and let the docent know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.

- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour.

- Visit the exhibit beforehand so that you can preview the artwork.

- Make sure that your students understand the Gallery etiquette. See Below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.

- Remember to look and not touch the artwork. Fingerprints damage the artwork.

- Please no talking when the docent is talking. (The Gallery has poor acoustics.)

- Please remind all adults to turn off their cell phones while participating in the program.

- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, docent tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901.

Curriculum Connections

Adapted from the 3rd and 4th grade Content Standards for California.

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade Content Standards for California. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

IMAGE # 1, Afghan Girl

VISUAL ARTS

Grade 3

• Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
• Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

Grade 4

• Students identify pairs of complementary colors (e.g., yellow/violet; red/green; orange/blue) and discuss how artists use them to communicate an idea or mood.
• Students describe the concept of proportion (in face, figure) as used in works of art.
• Students use the conventions of facial and figure proportions in a figure study.
• Students use accurate proportions to create an expressive portrait or a figure drawing or painting.
• Students use complementary colors in an original composition to show contrast and emphasis.
• Students describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).
• Students read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.

IMAGE # 2, Medicine Man and IMAGE # 3, Gauchos

VISUAL ARTS

Grade 3

• Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
• Students perceive and describe rhythm and movement in works of art and in the environment.
• Students identify and describe how foreground, middle ground, and background are used to create the illusion of space.
• Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
• Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
• Students identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.

• Students look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.
• Students create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

Grade 4
• Students use contrast (light and dark) expressively in an original work of art.
• Students describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).
• Students describe how using the language of the visual arts helps to clarify personal responses to works of art.

IMAGE # 4, Miskito Indian Girl and IMAGE # 5, Child from Arctic Circle

VISUAL ARTS

Grade 3
• Students identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.
• Students write a poem or story inspired by their own works of art.
• Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
• Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
• Students identify and describe how foreground, middle ground, and background are used to create the illusion of space.

Grade 4
• Students describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).
• Students describe how using the language of the visual arts helps to clarify personal responses to works of art.

ENGLISH LANGUAGE ARTS
Grade 3
• Students write descriptions that use concrete sensory details to present and support impressions of people, places, things, or expressions.
• Students use clear and specific vocabulary to communicate ideas and establish the tone.

Grade 4
• Students write narratives and relate ideas, observations, or recollections of an event or experience.

IMAGE # 6, Bathing Beauties and IMAGE # 7, Arab Girls on the Beach

VISUAL ARTS

Grade 3

• Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
• Students create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.
• Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
• Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
• Students perceive and describe rhythm and movement in works of art and in the environment.

Grade 4

• Students describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

ENGLISH LANGUAGE ARTS

Grade 3

• Students write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.

Grade 4

• Students write narratives and relate ideas, observations, or recollections of an event or experience.
• Students ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.
• Students understand the organization of almanacs, newspapers, and periodicals and how to use those print materials.

HISTORY-SOCIAL SCIENCE--For Optional Activity

Grade 3

• Students draw from historical and community resources to organize the sequence of local historical events and describe how each period of settlement left its mark on the land.
• Students research the explorers who visited here, the newcomers who settled here, and the people who continue to come to the region, including their cultural and religious traditions and contributions.
• Students describe the economies established by settlers and their influence on the present-day economy, with emphasis on the importance of private property and entrepreneurship.
• Students trace why their community was established, how individuals and families contributed to its founding and development, and how the community has changed over time, drawing on maps, photographs, oral histories, letters, newspapers, and other primary sources.

About the Exhibition

In Focus: National Geographic Greatest Portraits

Portraits are, literally and figuratively, reflections of ourselves, and the memorable ones have a simple, yet profound universal appeal. Powerful portraits can reflect the continuity of human experience over time or emphasize the physical and cultural differences that distinguish human beings from one another. Such remarkable images reveal our deep-rooted connections to our surroundings, to national identities, to gender roles, and to cultural preferences; they reveal the historical context of the moment while shedding light on larger world views that have been molded and recast over centuries. An unforgettable portrait does all of these things, but most importantly, it echoes the spirit of the sitter and the moment.

"In Focus: National Geographic Greatest Portraits," is an exhibition that showcases photographs included in the National Geographic's book with the same title. It includes over 50 striking color and black-and-white photographs that span over a century.

An elderly Greenlander shows a portrait of Robert E. Peary given to him by the Arctic Explorer in the 1890s. Photo courtesy of Maynard Owen Williams and National Geographic, 1925.

Between 1910-1925, some of National Geographic's most fascinating pictures were of Native Americans, not as they were in real life, but as romanticized icons of a vanishing past. The Society's photographers were interested in documenting the indigenous peoples that inhabited faraway regions, but the cumbersome nature and long exposure time of early camera equipment made spontaneous snapshots impossible. As a result, the photographs that emerged from the magazine's pages during this early period are posed but still compelling, each one revealing the complex marriage of art and realism. National Geographic's photographers captured images of Native men, weathered and worn by age and experience, but still dressed as fierce young warriors. Such depictions seemed to solidify Western stereotypes of Native American culture and reveal as much about the photographers and their times as they do about the proud people captured on film.

With the stock market crash of 1929, the Great Depression, and the onset of World War II, the magazine's concentration shifted dramatically, from far-off ethnographic depictions to images and stories from the home front. When Americans' fortunes appeared to be lost, National Geographic catered to their desire for escape, extolling the bounty of the American landscape. The magazine's subscriptions grew as its pages reminded American's that happiness and prosperity were still possible, even within reach.

With time came technological advancements that allowed for a more spontaneous, more candid style of photography. Today at National Geographic, documentary photography is held in very high regard and neither photographs nor scenes are manipulated. The exhibition highlights the work of some of National Geographic's most celebrated photographers including B. Anthony Stewart, William Albert Allard, Jodi Cobb, Steve McCurry, Sam Abell, and many more. National Geographic photographers have taken more pictures of people than of any other subject, indicating "a photographer's desire to connect with people—to capture something consequential about another person," wrote National Geographic magazine associate editor Chris Johns in the foreward of the book.

"In Focus" was created by the Smithsonian's National Museum of Natural History and National Geographic. The Smithsonian and the National Geographic Society, both founded in the 19th century, have a long history of collaboration on research and educational projects. Their parallel missions commit them to increase and diffuse knowledge of geography, science, art, history, and culture.

The exhibition is organized for travel by the Smithsonian Institution Traveling Exhibition Service (SITES). SITES have been sharing the wealth of Smithsonian collections and research programs with millions of people outside Washington, D.C., for more than 50 years. SITES connect Americans to their shared cultural heritage through a wide range of exhibitions about art, science and history, which are shown wherever people live, work and play.

SITES Exhibition Travel Schedule

In Focus: National Geographic Greatest Portraits

The "In Focus: National Geographic Greatest Portraits" exhibition began traveling to U.S. museums and libraries in November 2005. Below is a list of the most recent sites, and the future sites for this exhibition.

- Museum of the Shenandoah Valley, Winchester, VA, 5/26/07 to 7/22/07
- Durham Western Heritage Museum, Omaha, NE, 8/11/07 to 10/07/07
- Hometown Perry, Iowa, Perry, IA, 10/27/07 to 12/31/07
- **William D. Cannon Art Gallery, Carlsbad, CA, 1/19/08 to 3/16/08**
- Littleton Historical Museum, Littleton, CO, 4/5/08 to 6/01/08
- Spartanburg County Public Library, Spartanburg, SC, 6/21/08 to 8/17/08
- Braithwaite Fine Arts Gallery, Southern Utah University, Cedar City, UT, 9/6/08 to 11/02/08
- Orange County Regional History Center, Orlando, FL, 11/22/08 to 1/18/09

What are Portraits?

A portrait is a work of art that represents a specific person or a group of people. Throughout history, portraits have documented, commemorated, and communicated human kind's self image. Until the invention of the camera, people depended on the portrait—either painted, drawn, carved, or sculpted—as the primary method of recording a person's image. Ancient pharaohs and emperors put their images on coins and statues to express their ideas of power and morals, informing viewers about the politics, history, and societies of the past. Since then artists have employed a variety of portrait poses—from three-quarter view, profile, or frontal view to a facial portrait, upper body, or full-length portrait—and styles ranging from representational to expressionistic or abstract.

Portraits not only represent the likeness of a person but can also tell the viewer something about the subject's personality or the time in which they lived. A sitter's facial expression and body language gives hints to a person's personality or mood. Clothing styles reflect the time period, wealth, and status of the sitter. Background and props can reveal the sitter's occupation, hobbies, standing in society, values, and more.

The purpose of the portrait often influences the execution of the portrait. For example, a portrait of a royal family or a president may be more formal and complimentary, and include references to the ruler's accomplishments. A portrait of a loved one or of children may be more intimate or playful. A documentary portrait can reveal a person's environment and surroundings to help the viewer learn about diverse cultures, national identities, history, lifestyle, and sometimes their character. A self-portrait is often an artist's way of furthering an understanding of him or herself. Self-portraits also have practical reasons—the model is always free and available and they are a good way for an artist to practice rendering moods and expressions.

A family waits in a Greyhound Bus Terminal, New York City, 1943. Photo Courtesy Esther Bubley and National Geographic.

The invention of photography changed the nature of portrait painting. Once photography became popular and became a more convenient way of acquiring the likeness of someone, painters were liberated to find new ways of representing people. Modern and contemporary artists create portraits that are more informal, accessible, and are sometimes humorous expressions of human nature. Portraits are often distorted and abstracted to only suggest a human subject or to show people's inner character. Encourage your students to explore the full creative potential of portraiture. Portraits can be a powerful tool for students to learn more about themselves, their classmates, and their place in the world.

National Geographic Greatest Portraits

The photographic portraits from National Geographic record a century's worth of advances in photography, set against changes in attitudes toward cultural and social issues. These portraits were taken by photographers who intended to discover and depict the world's unknown places and populations—the National Geographic Society's original mission. These photographers are photo-journalists—journalists who present a story primarily through the use of photographs. Photographers documented local people formally and informally, but not even-handedly. They photographed far more women than men, whether by their own inclinations or with a little nudging from head-quarters, or both. With many of the earliest images, the captions that originally appeared in the National Geographic magazine are presented with the images. While the captions are short, the images speak volumes. These photographs are the faces of our past. Some famous, all timeless.

Portraits represent a special connection between photographer and subject. Although the subjects were often novel at the time—from the native dress of distant lands to new technologies at home—the portraits can be enjoyed today for their quaintness. If "the photographer's skills and sensitivity are high enough, the portrait will reveal the spirit and essence of the individual," writes National Geographic associate editor Chris Johns in his forward to the 2004 book *In Focus: National Geographic Greatest Portraits*. "To capture the spirit and essence of other human beings is a challenge beyond measure, but when it happens, and photograph comes together, the creation brings joy."

The National Geographic Society

One of the world's largest non-profit scientific and educational organizations, the National Geographic Society was founded in 1888 "for the increase and diffusion of geographic knowledge." The Society's photographers, bolstered by the prevailing spirit of exploration, were motivated by this lofty goal, often taking great personal risks to capture an image. From the Arctic to Alaska, millions of square miles had yet to be captured on film, and National Geographic photographers were there to fill the void. The society educates and inspires millions every day through its magazines, books, television programs, videos, maps and atlases, research grants, the National Geographic Bee, teacher workshops and innovative classroom materials.

LESSONS AND ACTIVITIES

Pre-Visit Lesson Plan
Lesson 1: What do you see?

Before you begin
1. After reading the Introductory sections to yourself, introduce the "In Focus" exhibition to your students.

2. If you are planning a trip to the Cannon Art Gallery to see the exhibition *In Focus: National Geographic Greatest Portraits*, tell your students about their upcoming visit.

3. Introduce your students to the lesson, and all lessons to follow by explaining that they will be looking at and talking about what they see in photographs, specifically portraits. Give your students time to look quietly before asking them questions.

4. Before you begin, preview the provided images and the steps to complete the activities. Two of the included Activities require the use of disposable cameras, please plan for purchase of the cameras and time needed to develop the photographs.

5. Vocabulary words are included in each lesson listed at the top of the page. For definitions, please reference the *Glossary* located at the end of this guide.

Vocabulary: Photography, Portraits, Subject, Composition, Frame, Vantage Point, Light, Shadow, Mood

Materials: IMAGE # 4 in this guide, an advertisement that features people from a magazine (such as ads from People Magazine or any social magazine), and a studio family portrait or school picture.

Getting Started
Use this lesson to have students begin thinking about photography and portraits. Students will learn basic elements of photography and learn how to analyze what they see in photographs. These tools will help students learn what photographers consider when making a photograph and learn how to identify the meaning of a photograph by looking closely.

• To begin, have a discussion with your students about photography: What is photography? Where have you seen photographs? (*In your home, in magazines, newspapers, internet, postcards, museums, school photos, etc.*) Who has used a camera before? What do you like to take pictures of? Why do you think people take photographs? Define the term 'Photography' and write it on the board.

• Ask: What is a portrait? Where have you seen portraits? Have you ever had your portrait taken? How about your school picture, is that a portrait? Why do you think someone would want his or her portrait taken? Think about photographs of people that you have seen in the newspaper and magazines, do you think people are always aware that their picture is being taken? Why or why not?

• Next, tell students that they will view and discuss different kinds of images using questions to help them look closely.

• Put the selected images in a central place for everyone to see.

• Discuss the following questions while looking at the images. Consider what differences in portraits the students can observe and what image of the individual do portraits convey to the students.

- Who is the subject, or subjects, in the photograph?
- Who or what is the center of interest?
- What is the subject, or subjects, doing in the image?
- How is the image composed? What is in the background? The foreground? What elements in the image make it complete?
- What details do you see? Notice the subjects' clothing, expression, pose.
- How is the image framed? What is happening at that moment in time?
- At what angle do you think the photograph was taken? What vantage point did the photographer use—was the photograph taken from straight ahead, from above, from below, or from the sides?
- How is the subject, or subjects, balanced?
- How is light depicted in the image?
- Where do you see highlights, shadows, or contrasts?
- Describe texture in the image.
- How would you describe the atmosphere?
- What kind of mood does the photograph evoke? How does the image make you feel? What does the photographer want to convey?
- What does the image mean? (This question should always come last and not at the beginning of the discussion.)

• Have the students decide which photograph is an advertisement, which is a documentary image, and which is a family or student portrait and have them explain why. Ask students if they can find any similarities in the images. (*For example, they all include images of people.*) Ask, how the composition—the placement of all the elements in the photograph—of each photograph creates different meanings. How would the meaning change in Image #4 if the photographer framed the image differently choosing to leave out the background? How would the school or family portrait change if there was a different backdrop? What if the advertisement didn't include any words, would you still know what product the ad was selling?

• Conclude by summarizing the lesson with students. By looking closely at the elements in a photograph students can learn how a photograph was made. By using questions to analyze an image, students can learn the meaning behind the photograph.

Extension: What do you see?

• Provide students with a variety of photographs of people. Any kind of portrait will work such as personal photos, photographs from books, newspaper, postcards, magazine cut-outs. Divide the students into groups and have them select one of the portraits. Next, have them use the questions above to analyze the image. Have them write a brief paragraph about what they thought their portrait was supposed to make them believe or feel about the subject.

• Have all the students make a frame to imitate the camera viewfinder, using their thumbs and index fingers to create a rectangle. Using the viewfinder, have students experiment with framing different subjects in the classroom or outside. They should look at the different subjects from different vantage points and with different lighting conditions. Have them consider: how the subject changes when they look at it from different angles, from above the subject, at eye level, or below the subject; from far away and close-up, how does the image change, where is light coming from? behind the subject, from the side?, where do they see shadows if any? Change the position of the viewfinder, look at the subject horizontal and vertical. How does this change the composition? Do you like one direction better than the other?

Lesson 2

IMAGE # 1
Afghan Girl, Steve McCurry, 1985
Photo courtesy of Steve McCurry and National Geographic.

Vocabulary: Portrait, Gaze, Expression, Frame, Scale, Complementary Colors

Show IMAGE #1 to your students and use the questions below (the same questions are on the back of the image) to guide your students in a discussion.

• We can discover a lot about a person by looking at their portrait. What is the first thing you notice when you look at this portrait? Where is the girl's gaze? Direct, up, down, to the side? When you look at her eyes, what is the first emotion that you feel? Scared, curious, sadness, pain? How do you think the photographer wanted you to feel looking at his picture?

• How would you describe this girl's expression?

• What does her clothing tell you about her? Notice her worn and torn shawl.
This girl at one time was one of the world's most famous faces. The National Geographic used her image as a symbol to illustrate the circumstances of people like her, refugees—a person who flees for safety especially to a foreign country. Her image shown around the world on the front of magazines and books helped to educate people about other cultures and regions. Not only did people learn about refugees but about the lives of Afghan women and girls in general.

• How did the photographer frame this image? Is it a close-up or a long view? Do you think the framing helps to make this a stronger, more interesting photograph? Why or why not? How would the feeling and focus of this portrait change if more elements were included within the frame? How would the size or scale of her image change?

• What are the main colors that you see in this photograph? (*The red shawl and the green visible under her shawl, the green background, and her light green eyes*.) Does one color stand out more than the other? Is one color brighter? Explain. Do you think the red color of her shawl makes the color of her eyes stand out? Explain. Note that when looking at a painting or a photograph, one's eye is usually drawn to the lightest points within a composition, as well as the points with the brightest or most vibrant color.

The two main colors in this portrait are complementary colors—colors that are directly opposite each other on the color wheel, such as red and green, blue and orange, and violet and yellow. When complementary colors are mixed they create a neutral tone; when they are next to each other, they highlight each other. Each primary color has a complementary color that you get by mixing the other two primary colors.

• How do the colors of this image help to create a mood? Do the colors suggest happiness, sadness, excitement, seriousness? Explain. How would the feeling or mood of this portrait change if different complementary colors were shown? For example, what if she was wearing a purple shawl and the background was yellow, would the image still suggest the same feeling or mood? Explain. *Artists often include colors and color schemes in their composition to convey a particular mood or tone to reflect (and sometimes in contradiction to) the subject, contents, or composition of the painting.*

• How does color affect your mood? Think about different colors and what they make you think of and feel.

Now considered one of the most famous photographs published by National Geographic, Steve McCurry photographed this Afghan girl in a refugee camp in Pakistan in 1985. Her image appeared on the front of magazines and books, posters, lapel pins, and even rugs, but she didn't know it. This powerful image became a symbol around the world to illustrate the circumstances of refugees like her. In 2002, Steve McCurry was reunited with Sharbat Gulu, the girl in this image. Now in her 30s with three children, Sharbat Gulu lives among the Pushtun people in eastern Afghanistan.

To learn more about Sharbat Gulu's story, go to the National Geographic Web site (www.nationalgeographic.com) and type in "Afghan Girl" and look for the story by David Braun, How They Found National Geographic's "Afghan Girl."

Suggested Activity For Lesson 2
Portraits in Complementary Colors

Before doing this project, show students IMAGE #1 and lead a discussion using the questions provided.

Focus
Students will learn the correct proportions of a human face by creating a portrait drawing. Students will also add complementary colors to their portraits and learn how color can focus the viewer's attention and affect the tone and mood of an artwork.

Time: Two class sessions

Materials:
Blank Portrait Grid. (See Appendix.) or scratch paper. You can either use the Grid to help students get started or have them create the oval shape of the face and center lines on their own.
White Paper, 9 x 12 or bigger (medium weight if available)
Pencil
Erasers
Paintbrushes
Crayons in orange, purple, and green
Watercolors in blue, yellow, and red
Paper to cover tables
Water containers

*Optional: Small hand held mirrors (These can sometimes be found at 99cent stores.)
**If you have enough small mirrors for each student, the students can look at themselves in the mirrors to create self-portraits. Otherwise, have the students use partners as models to create their portraits.

Procedure:
To feel more comfortable teaching this lesson to students, use the steps below to create your own self-portrait or draw a portrait of someone else. Use your drawing as a sample in class.

Session One: Creating a Portrait

1. Draw a straight line on the board. Ask the students: What is this called? What type of lines do you see in portraits? (*straight, wavy, curved, thick, thin, broken, etc*.)
2. Demonstrate how to do a drawing by outlining an object in the classroom, but do not fill the object in.
3. Next, instruct each student to place his/her right hand on top of his/her head, palm down. Then, place the left hand on his/her chin, palm down. Ask the students to look at their neighbors. Where are his/her eyes? (*In the middle, right in between the hands*.) Where is his/her mouth? (*Down near the chin*.)
4. Explain to the students that they will learn how to observe their partner's face (or their own face if doing a self-portrait) to draw a portrait. First, they will learn how to draw the correct proportions, and then they will observe their partner's faces.
5. Hand out Blank Portrait Grid or scratch paper and pencils to the students. Demonstrate how to draw correct facial proportions before students create their final portrait. Ask students to follow along, copying the information and sketching what they see on their Blank Portrait Grid or scratch paper.
6. Draw an oval. Next, draw a straight dashed line, from crown to chin, that cuts the face into two equal parts. Then, draw another straight, horizontal dashed line cutting the bottom and top halves of the face into two equal parts.
7. The eyes are located exactly ½ way down on the head. Center the eyes along the horizontal line. Each eye is about 1/5 the width of the head, so there should be an 'eye's width' between the two eyes. Draw the pupils and the eyebrows.
8. The nostrils are located ½ way between the eyes and the chin, centered on the vertical line. The outer edges of the nostrils look like two parentheses. Make the two parentheses and the holes for the nostrils. Connect the two holes with a 'u' shaped wavy line.
9. The mouth is connected to the nose and is located ½ way between the nose and the chin. Draw two vertical lines that connect the nose to the lips. Now draw the lips. The edges of the lips line up with the pupils in the eyes.
10. The ears extend from the eyebrows to the bottom of the nose. Draw the ears.
11. Instruct the students to place the palms of both hands along the length of their necks. Point out that their necks extend almost all the way to their ears, so when drawing the neck, start by the ears and make it nice and wide. Now draw the neck.
12. The hair does not sit on top of the crown of the head, but extends down onto the forehead and around to the ears. Now draw the hair.
13. Hand out paper and erasers to each student. If creating self-portraits hand out mirrors. Instruct the students to look at their partners (or themselves in the mirror) and observe how their facial proportions are similar and different to the practice portrait they just created. Using their sample drawing as a reference, ask the students to draw the portraits, following steps 6 to 12. Have them try to capture the expression of their partner's face.

Adapted from a Line and Portrait Drawing lesson plan found on the Collaborative Arts Resources for Education Web site, http://www.carearts.org/home.html

Session Two: Adding Complementary Colors

You don't have to use natural–looking colors to paint faces. Have students create portraits using colors that contrast strongly and look brighter on their own—complementary colors. There are three pairs of complementary colors: red and green, orange and blue, and yellow and purple. Students will add complementary colors to their portrait to create a striking image and to see how color can affect the mood of the artwork.

1. Cover tables with paper to protect them from paint.
2. Remind students of the portrait "Afghan Girl" and the complementary colors that were visible in that image. Have them consider what mood or tone they want their portraits to have. Next, have students chose which pair of complementary colors they want to use for the portrait.
3. Distribute the students' selected colors, paintbrushes, and water. For example if they chose yellow and purple, give them a purple crayon and yellow watercolor paint.
4. Ask students to go over their pencil portrait with their crayon. They can add texture to their portraits by adding different kinds of lines to the eyebrows, hair, etc.
5. Next have students add the watercolor paint to their portrait. Don't make the paint too wet to allow for the colors to stay bright.
6. Have students consider whether they want to keep the background white or if they want to add color. Students can add more water to their watercolor to create a softer, lighter color in the background.
7. When the portraits are complete and dry, ask students how the complementary colors they added changed or enhanced the mood and focus of their portrait. Then, ask each student to write a paragraph describing the expression he/she was trying to capture in his/her portrait and whether he/she felt it was successful.

Lesson 3

IMAGE #2
Medicine Man, Northern Plains, Dr. Joseph K. Dixon, 1921
Photo courtesy of Dr. Joseph K. Dixon and National Geographic.

Vocabulary: Frame, Background, Foreground, Composition, Expression, Body Language

Show IMAGE #2 to your students and use the questions below (the same questions are on the back of the image) to guide your students in a discussion.

• Look closely at the man in this photograph. Describe what you see. Do you think this is his everyday outfit or is he dressed for a special occasion? What makes you say what you did? Does his clothing make him look like someone of importance? Describe what you see. (*This is a Medicine Man from the Northern Plains. The key figure in formal ceremonies was the religious leader, often referred to as the Medicine Man. Medicine men are meant to heal the wounded and cure the sick through the use of medicine made from grasses, roots, herbs, etc*.)

• Describe what else you see within the frame of this photograph. What do you see in the background?—the part of a picture that appears to be farthest away from the viewer, usually nearest the horizon. What do you see in the foreground?—the area of a picture, often at the bottom, that appears to be closest to the viewer. Do you think the composition—all the different elements within the frame—looks balanced or unbalanced? Explain.

• Look again at the Medicine Man. Can you tell by looking at his face what he might be feeling? How do we recognize expressions? Try this: Make your eyes look angry, but keep your mouth neutral. This expression may be interpreted as neutral. Now, make your mouth and your eyes look angry. Your expression now is perfectly clear. Expressions are clear only when there is action in both your eyebrows and your mouth.

• Look at his eyes, mouth, and eyebrows. What emotion do you think his eyes are expressing? What about his eyebrows? Are they lifting, expressing excitement, disappointment, anger, boredom, sadness? What does his mouth say? Explain. How do you feel when you look at this photograph?

• Does his body language—movements (as with the hands) or posture used as a means of expression and non-verbal communication—convey a feeling or mood too? Describe.

Who knew? *Humans are capable of making about 7,000 facial expressions.*

Lesson 4

I**MAGE # 3**
Gauchos prepare for a rodeo in Argentina, O. Louis Mazzatenta, 1980
Photo courtesy of O. Louis Mazzatenta and National Geographic.

Vocabulary: Subject, Movement , Body Language, Light, Mood

Show IMAGE # 3 to your students and use the questions below
(the same questions are on the back of the image)
to guide your students in a discussion.

• Look closely, who is the subject of this photograph? Do these men remind you of anyone you may have seen before in life, on T.V., in books? Who? What clues in the photograph tell you who these men are and what they do for a living? (*Their clothing, hats, bandanas around their neck, chaps, belts*.) *These men are gauchos. Gauchos, the Argentinean equivalent to North American cowboys, who for a living tend to cattle on horseback. Cattle raising is a primary way of live in Argentina*.

• Does it look like these Gauchos are in their everyday work clothes or dressed-up for a special occasion? What makes you say what you did? (*Notice their shiny and decorative belts which dress-up their outfits*.)

• In this photograph, the photographer captured action. By looking closely at the photograph and the men's body language, where do you see movement? How does this captured moment tell you what these men are doing? (*Getting dressed*.) Do you need words to know what these men are doing or can you tell by the moment captured in the photograph? (*These Gauchos are preparing for a rodeo, a sporting event that involves cattle and horses. The sport includes several different timed and judged events designed to test the skill of gauchos (or cowboys) who participate*.)

• Where do you see light in this room? What direction is the light coming from? Do you see bright light or soft light? Where do you see shadows in the room? How does the light in this photograph help to communicate a mood? How would you describe the mood of the photograph? Happy, sad, serious, quiet, excited, thoughtful? Imagine if the light in this room was bright and sunny, how would that change the mood or feeling of the image? (*A certain amount of light is needed to create a photograph, but the quality of the light shapes the mood of a picture*.)

Suggested Activity for Lessons 3 and 4

Express Yourself!: "Bringing Out" a personality, favorite activity, or profession through photography

Before doing this project, show students IMAGES #2 and #3 and lead a discussion using the questions provided.

Focus
Students will pay attention to visible clues to create a portrait of someone they know well. Clothing, body language, expressions, behavior and location contributes to our understanding of who a person is.

Time: Will vary depending on camera use and photo process time.

Materials:
Disposable Camera (Please see Appendix), or digital camera if available
Construction paper, 8 ½" x 11"
Glue sticks, photo mounting corners, or spray adhesive (if have ventilated area)
*If you are not able to use a camera for this project, have students create the same portrait using materials of your choice such as paint, colored pencils, collage, etc.

Procedure:
After your students have viewed and discussed IMAGES #2 and #3, have them take their own photographs. Explain to them how to use the camera that you will provide, and in what order the students will have access to the camera. Decide how many shots they will be allowed to take. (A photograph/exposure list is included in guide for assistance.) Tell them they will only have access to the camera for one day.

1. Ask students to take a portrait of someone they know well (*a friend, family member, neighbor, etc*.) and try to "bring out" an aspect of the subject's personality, a favorite activity, or their profession. For example, if a student chose someone that they think is funny, they could tell a joke and by photographing the reaction, laughter, they may find what they're looking for in the photograph. If the subject likes to skateboard, they could capture the person in motion, doing a favorite move or trick. If the student wants to create a portrait of a profession have them consider the location, body language, clothing, etc. Be creative.

Think About:
Using what they learned from looking at IMAGE #2 and IMAGE #3, students should think about how they can bring out the different qualities of the person they chose to photograph. For example: What should be included and excluded in the frame of the photograph?, What location should be used?; What mood do they want to create with the lighting? Should the photograph feel happy, serious, sad, active, bored, etc.; What is the best place for the subject within the frame? How does the subject relate to other things within the frame? What is in the foreground? What is in the background?; Is the composition balanced or unbalanced?; How can the subject convey a mood or feeling through body language or facial expressions?; What does the subject's clothing reveal about their personality, activity, or profession?; Would an action shot help to communicate what they want?

2. After the photographs are developed, have each student select their favorite expressive photograph. Have students ask themselves: *What is it about a certain photograph that I like? Does it make me feel a certain way? Did I capture what I intended to? Does the photograph succeed in doing what the project suggested? If not, do I like it for another reason? What reason?*
3. Next, have them mount the photograph on construction paper to create a frame.
4. Ask students to give their photograph a title and to write a short paragraph describing their experience and their intentions in creating their portrait. Encourage them to describe the person they selected and why they chose who they did. This can be pasted to the back of the photograph.

Extension:
Display your students' photographs around the room. Encourage students to give a brief presentation about their artwork and the process in creating the portrait.

Parts of this activity were adapted from "Take a Look Around:" Photography Activities for Young People" by Jim Varriale.

Lesson 5

IMAGE # 4
A Miskito Indian girl from Nicaragua stands near her new home in a refugee settlement in Honduras.
David Alan Harvey, 1983
Photo courtesy of David Alan Harvey and National Geographic.

IMAGE # 5
*In Murmansk, near the Arctic Circle in the former Soviet Union, a child gives her age in response to the photographer's question.*Dean Conger, 1977
Photo courtesy Dean Conger and National Geographic.

Show IMAGE # 4 and IMAGE # 5 to your students and use the questions below (the same questions are on the back of the image) to guide your students in a discussion.

Vocabulary: Frame, Composition, Foreground, Background, Elements of Art

• A photograph begins with the act of framing and the choices of what to include in each frame. What did the photographers chose to include in these photographs to create the composition? List everything that you see. The two photographs of girls are photographed differently, one is vertical, one is horizontal. Why do you think the photographer took the photos this way? How would changing the direction of the photographs change the composition? What would then be included and what would be left out?

• Look closely at these two photographs. Look at the foreground and background. What clues did the photographers give to reveal the identities of these two girls? Compare how their lives are different. (*The child's warm clothing, i.e. her hat, jacket, scarf and gloves and the snow in the background, tells us she lives in a cold climate. Perhaps the building shown in the background is where she lives. The Indian girl's simple home shown in the background tells us she has little, her home is a hut made from simple materials, i.e., palm frowns and perhaps from the trees behind her; she lives in a warm climate indicated by her thin dress, minimal clothing, and boys standing barefoot in the background*.) Imagine if these girls were photographed in a different setting, how would their identities change?

• Again, look closely at these photographs. Take a few minutes to explore the Elements of Art. Where do you see lines in these photographs? What types of lines do you see? Do you see any shapes? Where and what shapes do you see? What colors do you see? What was the first color you saw in each photograph? There are many textures in these photographs. What do see that has texture and what would it feel like if you touched it? Where do you see patterns in the photograph? (*Notice the lines created by the hut and the trees and the clothes line; the shapes found on the apartment building, the round buttons on the girl's jacket, on Image #4 the repetition of the color red, i.e. red fabric on clothes line, her dress, and the red bowls in the background; the textures of the hut from the palm frowns, the wood, the ground, texture from the young girl's clothing, the snow; the patterns created from the repetition of windows, sides of the hut, trees in the background, etc*.)

• How do these images give you a sense of what life is like in other parts of the world?

Suggested Activity For Lesson 5
Telling Your Story: Symbolic Self-Portrait

Focus
Portraits can tell us what a person looks like, their mood at a specific moment, and how long a person's lived. But for a portrait to communicate more about a person, we need more of the story. Students will create a symbolic self portrait using different symbols to represent different facets of themselves.

Time:
Plan for at least two hours. The time will vary depending on the level of student planning and the materials used to create the artwork.

Materials:
Newsprint or any kind of paper to create a rough draft
White drawing paper
Colored pencils and/or Crayons
*Magazines, photos they don't mind cutting-up, scissors and glue
*Students can do this activity by using only pencils or crayons if they want to draw their symbols or combine cut-outs from magazines to create a self-portrait using mixed media. Decide what materials you want to include before doing the activity.

Procedure:
1.Tell students they will be creating a self-portrait using only symbols to represent facets of who they are. A portrait of their face will not be included in the artwork.
2. Begin by introducing at least 10 categories for students to consider adding to their artwork. A symbol should be created for each category. For example: family, community, career aspirations, hobbies, favorite thing to eat, friends, pets, music, favorite possession, what makes them happy, what makes them sad, what makes them laugh, etc.
3. Next, students should use the categories to create a list of words or ideas that communicate something about themselves. If there is time, students can use the newsprint to plan their self-portrait.
4. Students should then convert their ideas into symbols. For example: if a student wants to be firefighter, they could include a fire truck; if skiing makes them happy, they could include snow or a pair of skis; if art is a favorite hobby, they could include a paintbrush and a palette.
5. Distribute selected art materials and have students begin creating their portrait. If using magazine cut-outs give students time to search through magazines to find appropriate symbols.
6. When creating their portrait students should consider the size, color, and placement of their symbols to create an interesting composition. If they are using colored pencils and/or crayons, have them think about their color choices when drawing their symbols. For example, if they include a symbol that represents something sad, encourage students to use colors that may reflect sadness. Do they think of a specific color when they are sad?
7. When their symbolic self-portraits are complete, have students write short descriptions about each of their symbols, including their meaning, and the meaning behind where they placed the symbols on the page.

Adapted from the Symbolic Self-Portrait Lesson by Vicki Jones-Pittman found on the San Diego Museum of Art's Web site, www.sdmart.org.

Lesson 6

IMAGE # 6
Bathing beauties pose in front of surfboards in Waikiki
Richard H. Stewart, 1938
Photo courtesy of Richard H. Stewart and National Geographic.

IMAGE # 7
Arab girls on the beach at Jiddah, Saudi Arabia
Jodi Cobb, 1987
Photo courtesy of Jodi Cobb and National Geographic.

Vocabulary: Pose, Candid, Action, Light, Shadow, Vantage Point, Gaze

Show Image #6 and Image #7 to your students and use the questions below (the same questions are on the back of each image) to guide your students in a discussion.

• Look at IMAGE #6 and IMAGE #7. Who are the subjects in each of these photographs?

• Look at the two photographs. Which photograph looks like it was posed and which photograph looks more candid—more natural and spontaneous? What in IMAGE #7 communicates action? Explain what you see. (*The photographer captured the girl on the far left swinging. By stopping the action at a moment of emotion, photographers can enable viewers to feel how the subject feels*.) What emotion does this moment express? Excitement, happiness, fun?

• What is the subject of the two photographs? (*Girls at the beach, girls with surfboards*.) When do you think IMAGE #6 was photographed, a long time ago or present day? What clues do you see that help to support your answer? (*Bathing suit styles, hairstyles, etc.*) Now compare the clothing in the two beach Images. What does their clothing tell you about their different cultures? Why do you think the girls in IMAGE #6 are wearing bathing suits and the girls in IMAGE # 7 are fully clothed? (*The girls shown in IMAGE # 6 were photographed in the U.S. where customs and culture permit people to choose what they wear. IMAGE #7, photographed in Saudi Arabia, has religion and customs that dictate people's dress. When Saudi women appear in public, they cover themselves, and wear a scarf covering their hair and a full-face veil*.)

• Now, look at the lighting in these two photographs, what does it tell you about the time of day and the weather? Do you think it is early or late? Does it look hot or cool? Is it a clear day or cloudy? Where do you see shadows in the two pictures? (*Notice the shadows created by the girls, where darkness or shadows fall on their faces, and how light and darkness falls on the woman wearing black.*) How are the shadows different in the two photographs? What does this tell you about where the light is coming from? Do you think the light is hitting the subjects head-on or is it coming from the side? Explain what you see.

• Look again at the images. What was the vantage point or angle of the photographers when taking these photographs? Where do you think they were standing? Were the photographers above, below, or at the same level as the subjects? How far were the photographers from their subjects? How would IMAGE # 6 change if the photographer shot a close-up of the girls? How would it change the scale of the subjects and the composition of the photograph?

• Notice where the girls are looking in the two photographs. Are they looking at the viewer or at something else? Explain what you see. How does their gaze help to tell the story of these photographs? Look at IMAGE # 7, do you think the woman wearing black knows that someone is taking her picture? Explain what you see. How do the subjects' gaze make you feel about the subjects?

To hear the photographer, Jodi Cobb, talk about her photograph of Saudi women, go to the National Geographic Web site (www.nationalgeographic.com) and type in "Saudi Women" to find a brief video online.

Suggested Activity for Lesson 6
Be a Photojournalist

Before doing this project, show students Images #6 and #7 and lead a discussion using the questions provided.

Focus
A photograph can tell a story. Some photographs tell stories about specific moments in time, people, places, and events. Other photographs tell stories of a sequence of events. Photojournalists are usually assigned by newspapers and magazines to take a variety of photographs to tell a story with images. The written words often take on a smaller role. In this activity students will act as photojournalists and tell a story of their choice.

Time: Will vary depending on camera use and photo process time.

Materials:
Disposable Camera (Please see Appendix), or digital camera if available
Construction paper, 8 ½" x 11"
Glue sticks, photo mounting corners, or spray adhesive (if have ventilated area)
Writing paper
Pencils

*For this activity, students can work in groups of 3-5, or they can do the activity on their own. Photographs can be taken on school grounds or off-site. Decide what will work best for you and your class before beginning this activity with students.

Procedure:
After your students have viewed and discussed IMAGES # 6 and # 7, tell them that for this activity they will be photojournalists like the photographers who took photographs included in the exhibition. Explain to them how to use the camera that you will provide, and in what order the students will have access to the camera. Students should take at least 4 to 5 photographs for the Activity. (A photograph/exposure list is included in the guide for assistance.) Tell them they will only have access to the camera for one day.

1. Have students think about where they've seen photographs that tell a story. (*newspapers, magazines, the Internet, etc*.) Have them think about how the photographs told a story or captured a moment in time.

2. Have them start thinking about what event, people, or place they want to record for their assignment and why. If students will be doing the activity at school have them consider what they see during the school day: kids being dropped off for school, recess, games being played, the interaction between students and teachers, projects being taught and completed, custodians working, lunch being served and eaten, etc. If this activity will be completed off-site, there are numerous things to be recorded; moments at weekend soccer games, a day at the beach, a city event, something being made, construction of a house, eating at a restaurant, chores around the house, etc.
3. Next, review with students what they learned by looking closely at IMAGES # 6 and # 7. How did the composition—the arrangement of elements in the picture—help to tell a story? Who were the subjects? Where were the subjects located? Were the subjects close-up or far away? How did the scale of the subjects tell who or what was important? How did action help to create feeling or emotion? What angle were the photographs taken from? What was light like and the shadows? What did the clothing reveal about the subject and the cultures depicted in the photographs? How did the subjects' gaze make them feel?
4. Have students take their photographs to tell their story. Have them consider whether or not they want to use one photograph to capture a moment in time, or if they want to use a sequence of images (up to 5) to show how an event takes place. If they chose to do a sequence of images, have them photograph key moments of the action and then put the photographs together. Have them think about the beginning, middle, and end of their story. *For example: Being dropped off at school, working in class, eating lunch, playing in the playground, going home.*
5. After the photographs are developed, have each student, or groups of students, select their favorite photographs that tell their story. Have students ask themselves: *Did I capture what I intended to? Does the photograph or photographs tell a story or do you need words?*
6. Next, have them mount the photograph(s) on construction paper to create a frame.
7. Optional: Have the students write a short description, or caption, about their photographs to include with their photographs.

Extension:
• Display the students' photographs and stories around the room. Have students pick stories other than their own and have them "read" the photographs and tell the story that they see displayed.

Optional Activity Focus for Lesson 6
Then and Now!: Explore Your Community

Focus
Students will create a brief story about their community's history using two photographs: one from the past and the other from present day. *For this activity students will need to photograph off-site, within their community.

Procedure:
1. Follow the steps in the preceeding Activity. Be a Photojournalist, but change the focus. Instead of having students create their own story, have them investigate an aspect of their community's past and present to tell a short story.
2. Students should use primary sources to document historical places, people, or events.
3. Guide your students in a discussion about the historical topics related to their community they could investigate. As you discuss ideas write them on the board. For example: Who were the first settlers of their community? What were the economies when the community began and how has it changed? How has the community changed over time? What did it look like 100 years ago and what does it look like now? What buildings still exist from 100 years ago and what do they look like now? How big was the population when the community started and what is it like now? What schools existed when the community started and how many are there now?
4. After students have selected their topic, have them locate, copy, download, or scan a photograph that documents a place, person, or event that will begin their community story. (Please see *Where to find historical photos and documents* on next page.) Or, teachers can pre-select historical photos that they want students to research. Students can then use other primary sources to find additional information about their topic.
5. Next, have students use their cameras to photograph within their community a place that will complete their story. Encourage students to be creative. The photographs do not have to be literal comparisons. For example, present day landmarks can be paired with images of a community's founding fathers: a photograph of Kelly School in Carlsbad can be paired with a historical photograph of Carlsbad's Robert Kelly, a 19th century land owner; or a photograph of the old "Twin Inns" building on Carlsbad Boulevard can be paired with a historical photograph of Gerhard Schutte—a co-founder of Carlsbad who once lived in the historical mansion. Historical photographs of places, like local streets and buildings can be shown with a street scene today.
6. After their photographs are developed, have them mount onto paper their copy of the historical photo adjacent to the present day photograph.
7. Have students write about the two photographs using primary sources, and the story they tell. Have them consider how some people, places, or events from the past are still evident today, how their community has changed over time, and what may have caused the changes.

Where to find historical photos and documents:

City of Carlsbad History Room–The City of Carlsbad History room located in the Cole Library has historical photos, school yearbooks, and newspapers. Photos can be viewed by appointment and are available for scanning for a nominal fee. For hours and information go to www.carlsbad.gov/library/3hist.html or call 760/434-2898.

City of Carlsbad Web site
http://www.carlsbadca.gov/
Go to the "visitors" link and then click on "About Carlsbad" to find a link to the History of Carlsbad page.

Carlsbad Historical Society
http://carlsbadhistoricalsociety.com/home.html

Encinitas Historical Society
http://www.encinitashistoricalsociety.com/

Carlsbad Magazine and Encinitas Magazine
These Magazines often include historical photographs of the city. If you cannot locate a copy in town, go to the magazines' Web sites to learn where to find a current copy.

Literary Connections

These books may be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad. If you would like to find out more details about each book go to the City's Web site at http://www.ci.carlsbad.ca.us/library/ Click on "Library Catalog." This will take you to the search engine. Searches may be under titles, topics, and/or authors.

City of Carlsbad Library
1775 Dove Lane
Carlsbad, CA 92011
760/602-2049

Georgina Cole Library
1250 Carlsbad Village Drive
Carlsbad, CA 92008
760/434-2994

There are numerous books about photography and portraits. This is only a sampling of available books at the Carlsbad Libraries.

779.2 FAC
Face to face : the art of portrait photography

771 HED
Hedgecoe, John. *John Hedgecoe's photography basics*

778.92 HED
Hedgecoe, John. *Photographing people*

779.2 IN
In Focus: National Geographic Greatest Portraits

910.6073 PO*O*
Poole, Robert M. *Explorers house : National Geographic and the world it made*

770.922 NEW
Newman, Cathy. *Women photographers at National Geographic*

770.9 SAN
Sandler, Martin W. *Photography : an illustrated history*

For Kids

J 775 BID
Bidner, Jenni. *The Kids' Guide to Digital Photography: How to Shoot, Save, Play With & Print Your Digital Photos*

J 810.8 BES
The Best Part of Me: Children Talk About Their Bodies in Pictures and Words

J 770 FRI
Friedman, Debra. *Picture This, Fun Photography and Craft*

JB EASTMAN
Ford, Carin T. *George Eastman, The Kodak Camera Man*

J 771 JOH
Johnson, Neil. *National Geographic photography guide for kids*

J770 RAM
McCaughrean, Geraldine. *Smile!*

JE PERKINS
Perkins, Lynne Rae. *Pictures from our vacation*

J770 VAR
Varriale, Jim. T*ake a look around : photography activities for young people*

Suggested Web sites

Better Photo for Kids and Teens
http://www.betterphoto.com/photography-for-kids.asp
A site dedicated to kids and young adults interested in the art of taking pictures.

Elements of Art
http://www.brigantine.atlnet.org/GigapaletteGALLERY/websites/ARTiculationFinal/MainPages/ElementsMain.htm
Learn about the elements of art by looking at famous pieces of artwork.

National Geographic
http://photography.nationalgeographic.com/photography/photographers?nav=TOPNAV
Go to the photographers page to learn more about some of the photographers in this exhibition.

• Also find Photo Tips at National Geographic
http://photography.nationalgeographic.com/photography/photo-tips?nav=TOPNAV

National Geographic Kids
http://kids.nationalgeographic.com/
Activities, games, stories, videos and more.

Photography for Kids: Photography Projects, Ideas and Resources
http://www.biglearning.com/treasure-photography-for-kids.htm
A list of good Web sites for helping kids learn photography techniques, projects, cameras and optics, and history of photography.

Glossary

Action—see Movement.

Angle—see Vantage Point.

Background—the area in the picture that appears farthest away from the viewer, usually near the horizon line.

Body Language—movements (as with the hands) or posture used as a means of expression.

Candid—relating to photography of people acting naturally without being posed.

Complementary Colors—pairs of colors that are opposite each other on the color wheel, red and green, yellow and purple, and orange and blue.

Composition—arrangement of different objects and elements in a photograph.The choice and arrangement of visual elements are techniques a photographer uses to communicate an idea.

Digital Camera—a camera that records images as digital data instead of on film.

Elements of Art—components used to create a work of art. These include line, color, shape/form, texture, value, and space.

Expose—to expose film, or to make an exposure, you press the camera's shutter release button, which in turn opens the shutter inside the camera.

Expression— the way one's face looks or one's voice sounds that shows one's feelings.

Foreground—the part of the picture or scene that appears closest to the viewer, usually near the bottom.

Framing—what the photographer has placed within the boundaries of a photograph.

Gaze—to fix the eyes in a steady intent look.

Gesture—a movement of the body or limbs that expresses or emphasizes an idea or a feeling.

Light—the essential ingredient for making any photograph. The source of light may be natural and/or artificial.

Mood—the feeling expressed in a work of art or literature

Movement—objects or visual elements in a picture that cause the eye of the viewer to travel within and across the work of art.

Photograph—a picture of a person or scene in the form of a print or transparent slide; recorded by a camera on light-sensitive material.

Photography—"drawing with light" in ancient Greek. The art or process of making pictures by means of a camera that directs the image of an object onto a surface (as film) that is sensitive to light.

Photojournalism—journalism consisting mainly of photographs to convey the meaning of the article, with written material playing a small role.

Photojournalist—a journalist who presents a story primarily through the use of photographs.

Pixels—a digital camera captures pictures as little rectangles called pixels—short for "picture elements"—that are saved in a digital file instead of on film.

Portrait—a work of art that represents a specific person, a group of people, or an animal. Portraits usually show what a person looks like as well as revealing something about the subject's personality.

Pose—to hold or cause to hold a special position of the body.

Repetition—recurrence of visual elements at regular intervals within an image.

Scale—the size of each element within the frame of a photograph.

Self-portrait—a portrait an artist makes using himself or herself as the subject, typically drawn or painted from a reflection in a mirror. Photographers can also use a timer on a camera to take self-portraits.

Sequence—pictures arranged in order to tell a story.

Shadow— the dark figure cast on a surface by a body or objects that are between the surface and the light.

Subject—the main thing(s)—people, objects, places, events, ideas, etc., in a photograph.

Time—all photographs capture a moment in time. In some images, the time of day/year/season/historical era/ point of action can be identified by carefully examining the picture.

Vantage Point—where the photographer positioned the camera to take a photograph.

Additional Vocabulary Pertaining to Vantage Point:

- Bird's eye view—looking down from above
- Worm's eye view—looking up from below
- Direct approach—looking straight at the subject
- Angled approach—looking at the subject from one side
- Close up—photographing the subject from very near
- Long view—photographing the subject from far away

Brief Chronology of Photography

Excerpt from *Photography: An Illustrated History* by Martin W. Sandler.

Mid 1770s - The camera obscura as a portable box starts to appear, laying the groundwork for the ideas of photography as we know it.

1839 - Louis Jacques Mandé Daguerre demonstrates the first practical method of recording images with a camera. Daguerreotypes, as these photographs became known, consisted of copper plates coated with silver and were noted for their clarity. Their popularity spread throughout the world where they were adopted to meet the demands of portraits.

1841 - William Henry Fox Talbot perfects and patents his calotype process. Unlike daguerreotypes (see above), calotypes were produced on light-sensitive paper. His creation of the negative-to-positive paper process revolutionized the ability to reproduce multiple photographs from a single negative.

1855 - The first cameras for taking stereographic pictures are introduced. The ferrotype process (tintypes) is introduced to the United States.

1872 - Eadweard Muybridge captures motion with a camera, through successive frames.

1888 - George Eastman introduces the Kodak handheld camera and flexible film.
The halftone printing process is perfected.

1904 - The Lumière brothers introduce the autochrome color process.

1913 - The Leica camera is introduced.

1934 - Automatic flash equipment is designed for hand-held cameras.

1937 - Kodachrome color film, developed by Leopold Godowsky and Leopold Mannes, is introduced.

1946 - Eastman Kodak introduces Ektachrome, the first color film that can be processed by the photographer.

1947 - Dr. Edwin Land introduces the first instant print camera, the Polaroid Land Camera.

1963 - The Kodak Instamatic Camera is introduced.

1987 - Both Kodak and Fuji introduce disposable cameras.

1988 - Sony and Fuji introduce the first digital cameras for consumer use.
PhotoMac, the first image manipulation program for Macintosh computers, is introduced.

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All photographs included in this guide are courtesy of the photographers and National Geographic.

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Web sites

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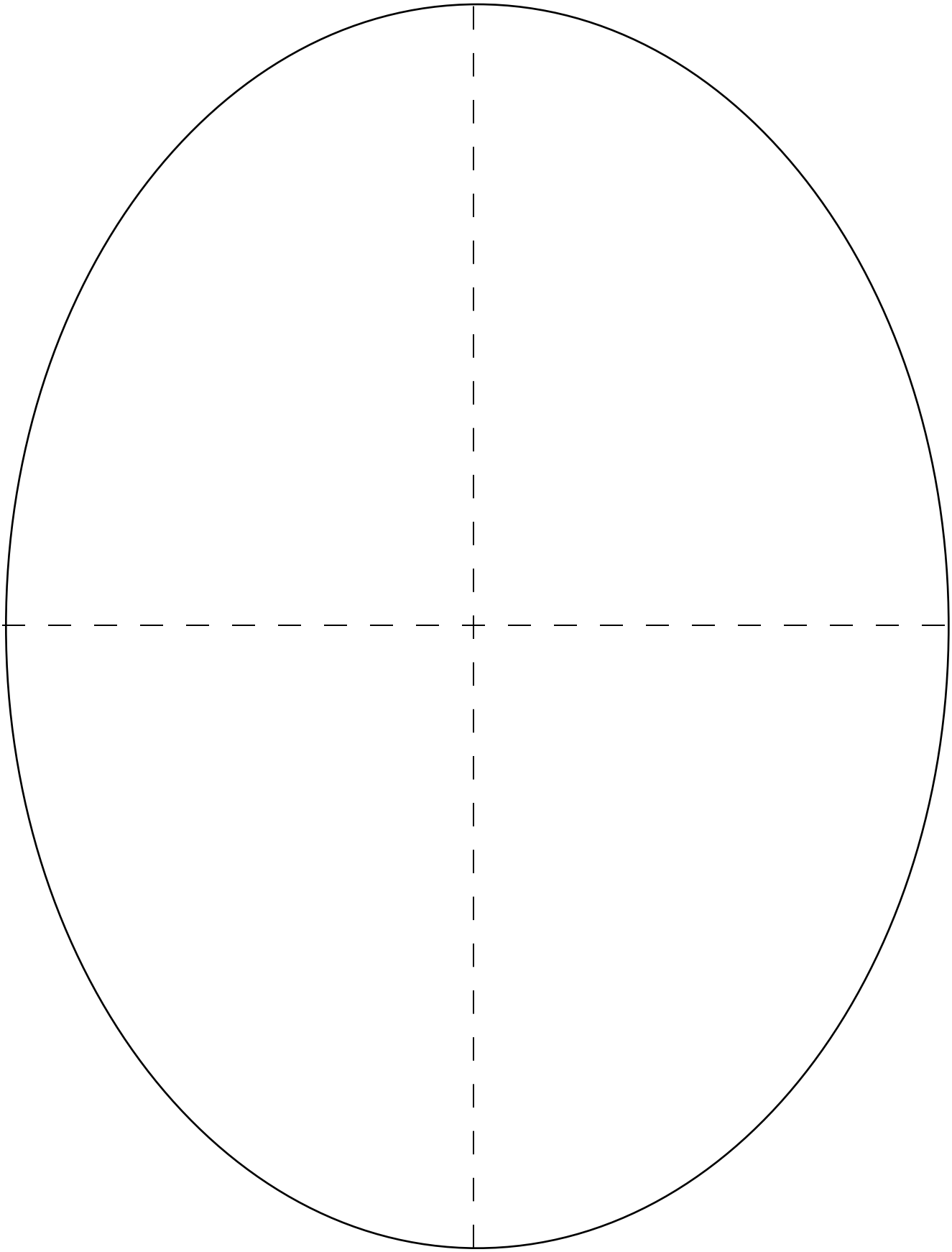
Information about selected images in the exhibition retrieved from National Geographic, www.nationalgeographic.com

"Line and Portrait Drawing" lesson retrieved from the Collaborative Arts Resources for Education Web site, http://www.carearts.org/lessons/line_portrait_drawing.html

"Looking at Photography" lessons, The Getty retrieved from http://www.getty.edu/education/for_teachers/curricula/esl2/esl2_lesson05.html

"Symbolic Self-Portrait" lesson retrieved from the San Diego Museum of Art, http://www.sdmart.org/pix/education/symbolic_self_portrait.pdf

Appendix



Where to Purchase Cameras and Process Film

Wal-Mart has the least expensive black and white disposable cameras, B & W film and 2-day processing.

•B &W Disposable Camera:
Camera (with flash) Kodak One time use Black and White
27 exposures = $7.88
(Allowing 4-5 photos per student requires 4 cameras for a class of 20 students, 7 cameras for a class of 35 students)

•35mm B & W Film:
Kodak 400 – 35mm Black and White print film
3 - 24 exposure rolls (72 exposures total) = $9.72
Single rolls are available as well

•Processing:
27 exposures for 1 HOUR = $6.71
27 exposures for 2 DAY = $4.38

• Online: The Kodak Black and White Disposable camera can also be purchased over the Internet at: PhotoConnection.net or by phone: 1-800-788-5688

$3.95 per camera plus shipping (Kodak B&W, C4 with flash, disposable)

Or, search online for additional discounted camera retailers. Plan for shipping time and costs.

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If you are planning to ask for parent donations* for disposable cameras and processing, the total cost (if using Wal-Mart) for a class of 20 students would cost approximately $50.00 or 2.50 per student. A class of 35 students would cost approximately $85.00 or 2.50 per student.

* NOTE: These costs are an approximation and may vary depending on where you purchase the materials. A parent letter with donation request is included.

BE CAREFUL NOT TO PURCHASE BLACK AND WHITE FILM OR DISPOSABLE CAMERAS THAT REQUIRE BLACK AND WHITE PROCESSING. IT IS MORE EXPENSIVE AND DIFFICULT TO FIND LABS THAT WILL DEVELOP THE FILM. THE SUGGESTED KODAK FILM ABOVE IS ACTUALLY COLOR FILM THAT PRINTS IN B & W SO IT CAN BE DEVELOPED ANYWHERE, WITHOUT ANY SPECIAL PROCESSING.

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IN FOCUS
National Geographic Greatest Portraits

William D. Cannon Art Gallery
Carlsbad City Library Complex
1775 Dove Lane
Carlsbad, CA 92011

The Cannon Art Gallery is a program of
the Cultural Arts Office/City of Carlsbad